TWENTY-FOURTH ANNUAL CARMEL

BACH FESTIVAL

JULY 14 to 23, 1961

THE CARMEL BACH FESTIVAL

FOUNDED IN 1935 BY DENE DENNY AND HAZEL WATROUS

SANDOR SALGO

CONDUCTOR AND MUSIC DIRECTOR

The Carmel Bach Festival had its beginning back in 1932 when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie string quartet with Michael Penha as its director and cellist. At the same time they organized an amateur orchestra, with Penha as conductor.

In 1935 the chamber concerts were combined with a three-day festival of the music of Johann Sebastian Bach, under the baton of Ernst Bacon, marking the founding of the now famous summer festival.

The festival, now in its 24th season, has been presented annually except for three years during World War II. It grew to be a week-long event and this year has been extended to ten days, three days being repeat performances to accommodate visitors from throughout the world.

The early period for the festival ended in 1938 when the Denny-Watrous management engaged the distinguished Gastone Usigli as conductor. The B Minor Mass was sung for the first time that year. Usigli, to whose devotion and prodigious genius for orchestra and choral direction the festival owes measureless debt, took the podium for 15 consecutive years. In 1955 he conducted for the last time, his untimely death following early the next year.

In 1956 the festival entered its present stage of development with the appointment of Sandor Salgo as director. Now conducting for the sixth season, he has won wide acclaim and response for his imagination and brilliance in program planning and execution.

Carmel Bach Festival directors, acting in the spirit of the founders, have attempted to retain in the festival the simplicity and many of the community elements so necessary to its charm and attractiveness, of which the natural beauty of its surroundings is an important part.

Since 1958 the Carmel Bach Festival has been incorporated and now operates as a non-profit, tax exempt educational institution, organized for the purpose of presenting the works of Bach and other composers of the Baroque period.

The Festival is truly a community effort and has continued through the years only because of contributions of time, talent and money by many devoted people. Those who wish to help can do so by making contributions to the Carmel Bach Festival, Inc., Carmel, California.

The Carmel Bach Festival, Inc., would express its deepest appreciation and thanks to All Saints' Church, Carmel Business Association, Carmel Fire Department, Carmel Mission Basilica, Carmel Music Society, Carmel Pine Cone-Cymbal, Carmel School Board and School of Adult Education, Carmel Wine Shop, Carmel Woman's Club, Church of the Wayfarer, First Christian Church of Palo Alto, Hills Brothers, KPFA, La Playa Hotel, Monterey Peninsula Herald, Musician's Union of Monterey County, Oneonta Congregational Church of South Pasadena, Pine Inn, Putnam & Raggett, San Francisco Chronicle, San Francisco Examiner, Wurzmann's, Inc; to the Most Rev. Harry A. Clinch, Margaret O'Moto and Mrs. Kenneth Willson; to the hotels, motels, merchants and many friends of the Festival who have opened their homes to Festival participants; to the Soloists and members of the Bach Festival Chorus, Festival Chorale and Orchestra; to the staff and ushers, and to all who have labored and cooperated to make the Bach Festival a success.

Special thanks are due to Miss Irene Griffin of the Drama Department of Stanford University for designing the robes used in the Mission concert and to Charles Thomas, Mrs. Arnold Bowhay, Mrs. Church Chappell, Miss Hazel McLelland and Miss Peg Minor for their assistance in making the robes.

The Festival would also express its thanks to the following libraries and individuals who have generously provided materials and information relative to the programs of the Festival: Mr. Edward Colby, Miss Lauren Abernethy, Mrs. Evadne Gay and Mrs. Barbara Seitle of the Music Library, Stanford University; Prof. Vincent Duckles, Mrs. Harriet Nicewonger and Mr. John Whiting of the Music Library, University of Califonia; Mrs. Margaret Kraynick and Miss Phyllis Terra of the Music Room, San Jose Public Library; the Bibliothèque Nationale of Paris, France; the Drinker Library of Choral Music; Prof. Joseph Kerman of the University of California, Dr. Richard Lert and Mr. Erich Schwandt.

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The inscription written on Bach's works with Bach's own signature.

PROGRAM NOTES

by

EDWARD COLBY

[Music Librarian and Lecturer in Music, Stanford University]

The Carmel Bach Festival in its twenty-fourth season presents two monumental works by Johann Sebastian Bach: "The Mass in B Minor" and "The Art of the Fugue," together with a comparable masterpiece, the oratorio "Saul," by Bach's greatest contemporary, George Frederick Handel. In contrast, the intimate "Hausmusik" aspect of the late Baroque is exemplified by "A Family Concert at the Bach Home." "Music at the Mission" draws on liturgical compositions of the Renaissance musicians Isaac and Gabrieli, and of the 17th-century French master, Marc-Antoine Charpentier. Representing the art of the late 18th century are symphonies and concertos by Haydn and Mozart, while vocal and instrumental virtuosity is found in works by Mozart and Bononcini. As is customary, the opening concert, to be repeated on July 21, is devoted to compositions of Bach.

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FRIDAY . . . . . JULY 14. . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
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WORKS OF J. S. BACH [1685-1750] FROM MUEHLHAUSEN TO LEIPZIG

On this evening's program are compositions representing Bach's creative activity in three positions in which he spent his early manhood and mature years. In 1707 he was organist at the Church of St. Blasius in Mühlhausen. After some nine years in Weimar, he was called to Koethen as Kapellmeister and director of "Kammermusik" for Prince Leopold of Anhalt. From 1723 Bach lived in Leipzig, as cantor at the Thomasschule and organist and director of music at the two principal churches, the Thomaskirche and the Nikolaikirche.

Sacred Cantata No. 131, "Aus der Tiefe"

Chorus: Aus der Tiefe ruf' ich [From the deep, Lord, I cry]
Herr, Herr, Hoere meine Stimme [Lord, O hearken to my calling]
Aria [Bass]: So du willst, Herr [If thou, Lord, should mark]
Chorus: Ich harre des Herrn [I wait for the Lord]
Meine Seele harret [Yes, my soul is waiting]
Aria [Tenor]: Meine Seele wartet [Here my soul is waiting]
Chorus: Israel, hoffe auf den Herrn [Israel, hope ye in the Lord]
Und er wird Israel reloesen [And unto Israel full redemption]

RICHARD RIFFEL, Tenor THOMAS PAUL, Bass

FESTIVAL CHORALE AND BACH FESTIVAL ORCHESTRA

The text of Cantata No. 131 is drawn almost word for word from Luther's translation of Psalm No. 130: "Out of the depths do I cry to thee, O Lord." To the two solo arias, however, Bach has added chorales with appropriate texts setting forth the petitions of the individual sinner. "Aus der Tiefe" was written in Mühlhausen when Bach was in his early twenties. The sections listed above actually form a single continuous movement with frequent changes of affection, expressed through tempo, rhythmic and melodic patterns, and texture. In keeping with the mood of the psalm, the color is somber, particularly at the opening, as the voices of the choir sound "from the depths."

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Brandenburg Concerto No. 5, in D major
Allegro-Affettuoso-Allegro

ALICE EHLERS, Harpsichord
RAYMOND FABRIZIO, Flute PAUL SHURE, Violin

In this concerto the concertino consists of flute, violin, and cembalo concertato. Here we have no simple keyboard continuo part, though to a certain extent the harpsichord fulfills this role; rather the part is soloistic, like those of the flute and violin, making great demands upon the skill and expressive capabilities of the performer. In the words of Abraham Veinus, "The concertino unit [of this concerto] boasts of a solo cembalo for the first time in its history; an intimation of the fact that the entire early development of the clavier concerto is intimately bound up with Bach."

Sacred Cantata No. 82, "Ich habe genug"

Aria: Ich habe genug [I ask for no more]
Recitative: Ich habe genug
Aria: Schlummert ein, ihr matten Augen [Close ye now, ye weary eyelids]
Recitative: Mein Gott! wann kommt das schoene Nun! [O Lord, when may my troubles cease?]
Aria: Ich freue mich auf meinen Tod [All joyous I, this day to die]

McHENRY BOATWRIGHT, Baritone

The point of departure for the text of this cantata is the "Nunc dimittis" of Simeon: "Lord, now lettest thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation." The two basic concepts are those of resignation to death and joy at the anticipation of heavenly rest.

Resignation is expressed by the falling motive in the first and second arias, whereas the third aria induces a mood of joyous abandon through its rolling melismas. In the first recitative the word Freuden [joys] is set to a sweeping melisma, and in the final aria a related word [rejoice] is given five measures of running notes.

Cantata No. 82 was written in 1731 for the Feast of the Purification.

INTERMISSION

Concerto for two harpsichords, S. 1060, in C minor
[Allegro]-Adagio-Allegro

ALICE EHLERS, Harpsichord RALPH LINSLEY, Harpsichord

It is generally agreed that this Concerto in C minor is derived from a concerto for two violins, the score of which is no longer extant. Here the orchestral writing is carefully worked out, as in the pizzicato accompaniment of the slow movement. The principal subjects of the outer movements appear to be related melodically, and in the final Allegro great emphasis is placed upon the sixteenth-note figure which forms part of both subjects.

Sacred Cantata No. 50, "Nun ist das Heil"

Double chorus: Nun ist das Heil und die Kraft [Now has the Hope and the Strength]

BACH FESTIVAL CHORUS, FESTIVAL CHORALE AND ORCHESTRA

Whether or not other movements have ever existed, the present "cantata" is a compactly integrated composition which has little difficulty in standing alone. The text is based on the following passage from Revelation 12:10: "And I heard a loud voice saying in heaven, 'Now is come salvation, and strength and the kingdom of our God and his Christ. For the accuser of our brethren is cast down, which accused them before our God day and night.' "

The bold motive which marks the words "Now has the Hope" is extended by a highly rhythmic figure [for come to naught is he] which serves as a counter-subject. These two patterns are woven into an ingeniously powerful fugal composition for double chorus, oboes, trumpets, tympani, organ, and strings. The cantata was composed for St. Michael's Day, 1740.

SATURDAY . . . JULY 15 . . . . . 11 A.M.

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THE EIGHTEENTH-CENTURY SYMPHONY AND CONCERTO

Although the term "concerto" was used in the late Renaissance to distinguish vocal compositions with instrumental accompaniment from the traditional "a cappella" music, the eighteenth-century concerto as we find it in the works of Bach and Mozart developed as an independent type between 1670 and 1750. Roughly during the same period the sinfonia as an opera overture underwent transformations which resulted in the classic Viennese symphony. The type of composition represented by Bononcini's Op. 3, No. 10, may be termed a "concerto-sinfonia," and is a forerunner of the classic symphony on the one hand and of the later Baroque and classic concerto on the other. The florid solo parts and the alternation between soli and tutti are features more fully developed in the E major violin concerto of Bach and the G major piano concerto of Mozart. As a "sinfonia" the Bononcini presents the elements of a three-movement composition in the order fast-slow-fast, with the first movement headed by a slow introduction. With the interpolation of the menuet-trio-menuet, drawn from the Baroque suite, and with the interpenetration of sonata-form, this becomes the standard pattern of the classic symphony, such as the Haydn work on this evening's program.

Sinfonia, Op. 3, No. 10, in D major — Giovanni Battista Bononcini [1670-ca. 1750]
Largo-Allegro — Grave — Allegro — Adagio-Allegro

EDWARD HAUG, Trumpet JAMES SMITH, Trumpet

Giovanni Battista Bononcini, born in Modena, Italy, served as composer, conductor, and performer in several European cities, including London, where from 1720 to 1730 he was Handel's principal rival in the field of opera. As a youth he studied in Bologna, and in common with other composers of that city and period, wrote music for trumpet solo and duo. According to Arnold Schering, these compositions were written for the Church of San Petronio, and are therefore "sinfonie da chiesa" rather than opera preludes.

The twelve Sinfonie of Bononcini's Op. 3 were brought out in 1685. In the third movement of the present work the upper strings being silent, the texture of trumpets and continuo is **that of a trio-sonata.**

The score was prepared by Erich Schwandt from a micro-film copy generously made available by the Bibliothèque Nationale of France.

Concerto for Violin in E major — J. S. Bach [1685-1750]
Allegro-Adagio-Allegro assai

PAUL SHURE, Violin

Of the violin concertos from the pen of J. S. Bach, only the solo concertos in A minor and E major and the double concerto in D minor are accessible to present-day audiences in their original form; others presumably exist and are in fact played in versions for one or more claviers.

The Concerto in E major was not obliged to await a general nineteenth-century Bach revival. According to Albert Schweitzer, it was performed under C. P. E. Bach in Hamburg and under Karl Zelter in Berlin. Closer consideration of the Concerto reveals compelling reasons for its viability. The outer movements possess a strong, straightforward rhythmic and melodic vitality that is irresistible. In the closely-knit Allegro, the orchestra not only shares the themes with the soloist, but is charged with significant motives of its own. Like the corresponding movement in the A minor Concerto, the Adagio is built on a ground bass, outlining, in the words of Abraham Veinus, " . . . the ultimate bedrock of human emotion upon which the solo instrument offers its simple and affecting commentary."

Concerto for Piano, K. 453, in G major — W. A. Mozart
Allegro-Andante-Allegretto — [1756-1791]

ADOLPH BALLER, Piano

From several points of view, Mozart's Concerto, K. 453, is "unique." Apart from a work written in extreme youth, this is Mozart's only piano concerto in G major. The sunny, good-humored character of the outer movements are entirely in accord with the "affection" suggested by their key. The musicologist Hans-Heinz Draeger has pointed out, however, that Mozart is a "cyclic" composer, passing effortlessly from one idea to another, and this concerto is no exception; it is, as Veinus puts it, "prodigal as only a Mozart concerto can be in variety of melody, mood, and workmanship." The deeply passionate quality of the Andante is suggested on the technical level by the manner in which Mozart moves in fifths from C major to the remote G-sharp major, and then by a simple transition, returns to the home key. The G major Concerto is the fourth of a series of six concertos written in the winter of 1784. Like the first of the group, it was composed for one of Mozar's pupils, Barbara Ployer, and was performed by her at an "academy" [musical program] at the Ployer residence in Doebling. The seven wind instruments for which it is scored, in addition to the usual strings, play an important part in the orchestral texture.

INTERMISSION

Symphony No. 93, in D major — Franz Joseph Haydn
Adagio — Allegro assai-Largo cantabile-Menuetto: Allegretto — [1732-1809]
Finale: Presto ma non troppo

Following in the footsteps of Handel, J. C. Bach, and other musical countrymen, Johann Peter Salomon, German-born violin virtuoso, in 1781 settled in London as concert performer and leader of various orchestras. In 1790 while on the continent to engage singers for the Italian opera he invited Haydn to visit the English capital. It was for this impresario that Haydn wrote his twelve "Salomon" symphonies, of which No. 93 is the first. Billed as a "New Grand Overture," this work opened the 1792 Subscription Season in London, together with works of Pleyel and Gyrowetz.

H. C. Robbins Landon emphasizes the effects on Haydn's symphonic style brought about by the requirements of writing for the "English taste," citing his return to the "concerto grosso" technique found in the slow movement of the present work, and his "bolder, more self-assured, more energetic" manner. Landon looks upon the "Salomon" symphonies as summing up and synthesizing all that Haydn had done in the field of symphonic composition.

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MASS IN B MINOR — Johann Sebastian Bach [1685-1750]

BRUNETTA MAZZOLINI, Soprano — MARGOT BLUM, Mezzo-Soprano
FLORINE HEMMINGS, Contralto — JAMES SCHWABACHER, Tenor
McHENRY BOATWRIGHT, Baritone — THOMAS PAUL, Bass

PAUL SHURE, Violin — RAYMOND FABRIZIO, PATRICE HAMBELTON, Flute
RAYMOND DUSTE, GEORGE HOULE, Oboe, Oboe d'Amore, English Horn
FREDERIC DUTTON, HAROLD HANSON, Bassoon
WILLARD CULLEY, Horn — EDWARD HAUG, Trumpet
Continuo: RALPH LINSLEY, Harpsichord; LUDWIG ALTMAN, Organ
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BACH FESTIVAL CHORUS, FESTIVAL CHORALE AND ORCHESTRA

KYRIE

Kyrie eleison — Chorus
Lord, have mercy
Christe eleison — Duet, Soprano and Mezzo-Soprano
Christ, have mercy
Kyrie eleison — Chorus
Lord, have mercy

GLORIA

Gloria in excelsis Deo — Chorus
Glory be to God on high, and on earth peace to men of good will
Laudamus te — Aria, Mezzo-Soprano
We praise thee, we bless thee, we adore thee, we glorify thee.
Gratias, agimus tibi — Chorus
We give thanks to thee for thy great glory
Domine Deus — Duet, Soprano and Tenor
Lord God, heavenly king, father omnipotent, Lord the only begotten son, Jesus Christ, Lord God most high, Lamb of God, Son of the Father.
Qui tollis peccata mundi — Chorus
Thou that takest away the sins of the world, receive our prayer.
Qui sedes ad dexteram Patris — Aria, Alto
Thou that sittest on the right hand of the Father, have mercy on us
Quoniam tu solus sanctus — Aria, Bass
For thou alone art holy, thou alone art Lord, thou alone art most high, Jesus Christ
Cum sancto Spiritu — Chorus
With the holy spirit in the glory of God the Father. Amen

INTERMISSION [Ten minutes]

CREDO

Credo in unum Deum — Chorus
I believe in one God
Patrem omnipotentem — Chorus
Father Almighty, maker of heaven and earth, of all things visible and invisible
Et in unum Dominum — Duet, Soprano and Mezzo-Soprano
And in one Lord, Jesus Christ, only-begotten son of God, and born of the Father before all worlds, God of God, light of light, true God of true God, born and not made,

of the same substance as the Father, by whom all things were made, who for us and for our salvation descended from heaven

Et incarnatus est — Chorus

And became incarnate by the holy spirit through the virgin Mary, and was made man

Crucifixus — Chorus

He was crucified for us under Pontius Pilate, suffered death, and was buried

Et resurrexit — Chorus

And He arose on the third day according to the Scriptures, and He ascended into heaven, and sitteth on the right hand of the Father, and He will come again with glory to judge the quick and the dead, He whose reign shall never end

Et in spiritum sanctum — Aria, Baritone

And in the holy spirit, Lord and Giver of Life, who with the Son proceeds from the Father, who together with the Father and the Son is adored and glorified, of whom the prophets spoke. And in one holy catholic and apostolic church

Confiteor unum baptisma — Chorus

I acknowledge one baptism for the remission of sins, and I expect the resurrection of the dead and the life of the world to come. Amen.

INTERMISSION [Ten minutes]

SANCTUS

Sanctus, sanctus, sanctus — Chorus

Holy, holy, holy, Lord God of hosts! Heaven and earth are full of thy glory

Osanna in excelsis — Chorus

Hosanna in the highest

Benedictus qui venit — Aria, Tenor

Blessed is He who cometh in the name of the Lord

Osanna in excelsis — Chorus

Agnus Dei — Aria, Alto

Lamb of God, that takest away the sins of the world, have mercy on us

Dona nobis pacem — Chorus

Grant us peace

Bach's four monumental choral works, The Passions according to St. John and St. Matthew, the Magnificat and the Mass in B minor, were completed approximately within the span of one decade, 1723-1733. Together these works manifest Bach's predominance in German and Latin sacred music of the high baroque.

The immediate occasion for the composition of the Mass was Bach's interest in the title of Court Composer to the Electoral Prince of Saxony, who at that time was also ruler of Poland. Bach sent the parts of the Kyrie and the Gloria to the Prince in 1733, and after a wait of three years received the desired distinction. Whatever the relationship between personal and musical motivation, there is no question that here we have the greatest Mass of the baroque period and one of the greatest in the history of music. Its claim to supremacy lies in the grand lines on which it is laid out, the consummate artistry of its detail, and in the profound understanding of the Latin text.

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Structurally the Mass in B minor falls into four large sections — Kyrie, Gloria, Credo and Sanctus-Agnus Dei. Within each of the larger sections the various movements are laid out according to the diverse expressive values of consecutive portions of the liturgical text. The individual movement must therefore have those particular vocal and instrumental forces which the composer believes to be the most sympathetic to the emotional or dramatic content of the text. This treatment is vividly portrayed in the unrelieved lamenting of the Crucifixus, on a ground bass, and the joyous outburst of the Et Resurrexit which immediately follows. The changes from chorus to solo to duet and the kaleidoscopic succession of orchestral settings is, however, governed by the overall musical need for balance, variety and contrast. Further, certain portions were drawn by Bach from his earlier works. With all these potentially conflicting factors to be reconciled, one gains some idea of the force of Bach's genius.

Examples of Bach's surpassing "musical exegesis" of the text could be multiplied indefinitely. It is effected not only by treating each idea as a separate musical movement, but by the illumination of individual phrases and words within the movement. In the Nicene Creed, for example, after the words, "I believe in one God" have been set forth, they are repeated in the three upper voices while the basses intone "Father Almighty," establishing musically the identification of God as the omnipotent Father. Numerical symbolism may be demonstrated in the seven melodic lines of the Credo, seven being the mystic indivisible number, and the six voices of the Sanctus, the latter in reference to the six-winged seraphim of Isaiah VI:2-3.

The Mass in B minor is scored for soprano, alto, tenor, and bass soli, a basic five-part chorus, and the following orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn [originally corno da caccia, the "hunting horn"], tympani, strings, and continuo. The present performance follows a baroque practice of assigning the more florid passages to a small group of singers in contrast to those passages more appropriately sung by the larger chorus.

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SEYMOUR LIPKIN, PIANIST	FRIDAY, FEB. 16, 1962
VICTORIA de los ANGELES, SOPRANO [KATHERINE MENZIES MEMORIAL CONCERT]	WEDNESDAY, APRIL 4, 1962
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Carmel Music Society

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MONDAY . . . . . JULY 17. . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
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COLLEGIUM MUSICUM

THE ART OF THE FUGUE — J. S. Bach [1685-1750]

BACH FESTIVAL ORCHESTRA, SOLOISTS ,AND INSTRUMENTAL ENSEMBLES

Fugue, for string quartet

Contrapunctus I: A simple fugue, setting forth the basic materials to be developed in the various movements which follow.

PAUL SHURE, Violin — JOYCE ROGER, Viola
AKIRA ENDO, Violin — EUGENE WILSON, Cello

Fugue, for solo strings

Contrapunctus 3: The subject of this fugue is the inversion of the basic subject. Chromaticism is introduced in the extended countersubject.

PAUL SHURE, Violin — CHARLES ROBERTS, Viola
AKIRA ENDO, Violin — EUGENE WILSON, Cello
JOYCE ROGER, Viola — JEAN FULKERSON, Cello
IRMELI RAWSON, Viola — RICHARD T. ANDREWS, Contrabass

Mirror fugues, for wind trio

Contrapunctus 16a, 16b: Two three-part fugues, the second an inversion of the first in all voices. The subject is characterized by a triplet motion.

RAYMOND FABRIZIO, Flute — GEORGE HOULE, English Horn
FREDERIC DUTTON, Bassoon

Fugue, with inversion of subject, for string orchestra

Contrapunctus 5: The subject of this fugue is the inversion of the basic subject, elaborated by interpolated notes in a dotted rhythm. It is answered by the basic subject in its original position, elaborated in the same manner.

Canon at the octave, for harpsichord solo

Contrapunctus 12: A canon whose subject is a dance-like transformation of the basic subject. The second voice duplicates the first an octave lower at a time-lapse of four measures.

RALPH LINSLEY, Harpsichord

Fugue, with inversion and diminution of subject, for string orchestra

Contrapunctus 6: In the original edition this fugue is marked "In stile francese" [in the French style]. It is marked by dotted rhythms characteristic of the Baroque French overture. The subject is answered by a diminution, — in which all note-values are halved, — of its inversion. Stretto treatment is an important feature; here the answer appears before the subject has come to the end of its phrase.

Double fugue, with double counterpoint at the twelfth, for solo winds

Contrapunctus 9: The first subject of this double fugue [fugue with two subjects] is a running figure remotely related to the basic subject: the second subject is the basic subject itself. The two subjects appear above and below one another.

RAYMOND DUSTE, Oboe — FREDERIC DUTTON, Bassoon
GEORGE HOULE, English Horn — HAROLD HANSON, Bassoon

Double fugue, with double counterpoint at the tenth, for wind and string orchestra

Contrapunctus 10: In this double fugue, the first subject is indirectly derived from the basic subject, while the second subject is identical with the first subject of Contrapunctus 5. Thematic material is reinforced in thirds and sixths.

Canon in double counterpoint at the tenth, for organ

Contrapunctus 14: This canon has as its subject a syncopated inversion of the basic subject, extended by a running triplet figure, and rhythmically intensified by even smaller note-values. Halfway through, the two voices change places.

LUDWIG ALTMAN, Organ

Triple fugue, for winds, brasses, strings, and organ

Contrapunctus 11: Each of the three subjects is an inversion of those presented in Contrapunctus 8. Some authorities accept the striking chromatic figure as a fourth subject, and consider this a quadruple fugue.

INTERMISSION

Fugue, for string quartet

Contrapunctus 4: The subject of this fugue is the basic subject inverted. New harmonic paths are opened by a slight change in the contour of the basic subject about halfway through the fugue.

PAUL SHURE, Violin
AKIRA ENDO, Violin
JOYCE ROGER, Viola
EUGENE WILSON, Cello

Fugue, for solo strings

Contrapunctus 2: This is a simple fugue organized like Contrapunctus 1, but convey-

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ing a different mood. The significant feature is the introduction of a dotted rhythm for the concluding notes of the basic subject.

PAUL SHURE, Violin
AKIRA ENDO, Violin
JOYCE ROGER, Viola
IRMELI RAWSON, Viola
CHARLES ROBERTS, Viola
EUGENE WILSON, Cello
JEAN FULKERSON, Cello
RICHARD T. ANDREWS, Contrabass

Canon in double counterpoint at the twelfth, for harpsichord

Contrapunctus 13: The outlines of the basic subject are retained in this two-voice canon. The lower voice also appears above the upper, as is indicated by the term "double counterpoint."

ERICH SCHWANDT, Harpsichord

Inverted fugue, with diminution and augmentation of subject, for string orchestra

Contrapunctus 7: The basic subject appears in its inverted and direct forms respectively, with the interpolated notes of Contrapunctus 5 in three simultaneous rhythmic configurations, — in the original note-values, twice as fast, and twice as slow.

Canon, with augmentation and inversion, for organ

Contrapunctus 15: A canon in two voices. The second voice is an inversion of the first voice, in note-values twice the length of the first voice. At the mid-point the procedure is reversed.

LUDWIG ALTMAN, Organ

Mirror fugues, for strings and organ

Contrapunctus 18a, 18b. The first of this pair of Contrapuncti is a fugue in four voices, and the second is a complete inversion of the first.

Triple fugue, for brass, strings, and organ

Contrapunctus 8: Here three "new" subjects, each with a highly individual character, are presented and combined.

Mirror fugue, for two harpsichords

Contrapunctus 17a, 17b. These fugues are in four voices, each harpsichordist being entrusted with two. The two fugal voices presented in 17a are strictly mirrored in 17b; the other two voices are "free."

RALPH LINSLEY, Harpsichord
ERICH SCHWANDT, Harpsichord

Quadruple fugue, unfinished, for orchestra and organ

Contrapunctus 19: This is the crowning fugue of the entire "Art of the Fugue." Its first subject is austere, its second decorative, and its third subject is the name of BACH himself, which, in the German nomenclature of the notes, is the theme, B-flat, A, C, B-natural. It is believed that Bach planned to fashion a great quadruple fugue, introducing the basic subject of "The Art of the Fugue" as the fourth subject of this final fugue. The movement was never completed by Bach, and the present performance

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ends on the notes as they appear in the Berlin autograph. Following this abrupt termination Bach's son Carl Philipp Emanuel has written in the manuscript: "In the midst of this fugue, where the name BACH is introduced as a countersubject, the composer died."

"The Art of the Fugue" was planned by Bach as a theoretical and didactic compendium of the manifold possibilities inherent in fugal composition. The work achieves this aim in summing up the contrapuntal procedures of the Baroque period in terms of both technical mastery and esthetic fulfillment. Although Bach did not specify a medium of performance, vocal or instrumental, this does not necessarily imply that he intended that it should be "heard" only by the accomplished score-reader; hence, a number of "practical" editions have been made by latter-day arrangers. The present version for orchestra is the work of Wolfgang Graeser, published by the Neue Bach-Gesellschaft and first performed in the Thomaskirche in Leipzig on June 26, 1927. The numbers which follow the word "Contrapunctus" in the present program are those of the Graeser edition.

A few words must be said about the overall structure of "The Art of the Fugue" and its relationship to the arrangement of the various Contrapunctus on the present program. Contrapunctus 1 through 4 are simple fugues; 5, 6, and 7 are "counter-fugues," in which the answer is an inverted form of the subject; 8 through 11 are double and triple fugues; 12 through 15 are canonic fugues, — canons and fugues in which the parts maintain a canonic relationship; 16 through 18 are mirror fugues, and 19 a great triple fugue, probably planned as a quadruple fugue. It is apparent that certain elements of organization and climactic development are present. On the other hand, each Contrapunctus is a self-sufficient composition, with its own premises and conclusions, and the order established by Graeser is not found in all sources. These considerations and the need for contrasts in sonority provide the rationale for the arrangement of movements on this program. The "basic subject" referred to frequently in the descriptions is the theme stated in the first four measures of Contrapunctus 1.

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THE EVOLUTION OF A CHORALE

Thirteen versions of "Gloria in excelsis Deo" [Glory to God in the highest]

Five pre-Bach settings
- [a] Gregorian plain chant
- [b] Four part harmonization by Hans Leo Hassler [1608]. Sung by choral ensemble
- [c] Straight Chorale with free Interludes by Samuel Scheidt [1587-1654]
- [d] Ornamented Chorale Prelude by Georg Boehm [1661-1733]
- [e] Chorale Fugue by Johann Pachelbel [1653-1706]

Three settings from Clavier-Uebung, third Part [1739] by J. S. Bach [1685-1750]
- [a] Organ Trio, Chorale melody in Alto
- [b] Large version, Chorale divided between upper voices
- [c] Chorale Fughetta, manualiter

Chorale Aria [from Cantata No. 85] by J. S. Bach
Sung by KATHARINE SCHLINGER, Soprano

Three settings from Eighteen Great Chorales [1747-1749] by J. S. Bach
- [a] Expressively ornamented Chorale
- [b] Chorale Phantasy, melody in Tenor
- [c] Organ Trio

Chorale Fugue in G major by J. S. Bach

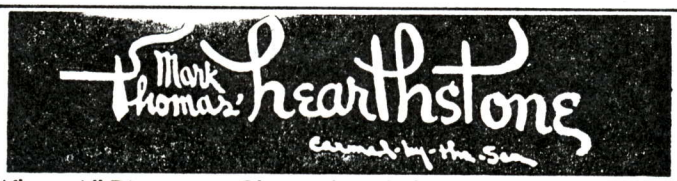
Contrary to popular belief, Bach did not compose any of the chorale melodies which are such an integral part of the Passions, of many of the Cantatas and of almost half of his organ works; he merely utilized the inexhaustible treasure chest of chorales written through the centuries before his time, climaxing a practice indulged in by practically all composers of church music preceding him.

Of the seventy-nine chorale melodies used by Bach in his organ music, his preference for "Gloria in excelsis Deo" is indicated by the fact that he used this melody more than any other — twelve times. The seven most outstanding ones are played this afternoon.

In order to show the historical development, at least in outline, the plain chant, the harmonized chorale and versions of earlier masters are performed.

Chorale melodies were often used for different texts; the Aria from Cantata No. 85 sung today combines the music of our chorale with the words of the 23rd Psalm.

Program Notes by Ludwig Altman



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CONCERT SUNSET SCHOOL AUDITORIUM

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A FAMILY CONCERT AT THE BACH HOME

The evening before the wedding of Elisabeth Bach to Johann Christoph Altnikol

The marriage of Elisabeth Juliane Friederike Bach to Johann Christoph Altnikol on January 20, 1749 was an event of threefold importance to Johann Sebastian. In the first place, Altnikol was a favorite pupil, whom Bach had successfully recommended for the position of organist at Naumburg. Secondly, Elisabeth was the first of Bach's daughters to marry, and finally, her wedding was the first and only wedding to take place in Bach's home. Bach's first grandchild, born in October, was named Johann Sebastian.

Music was an essential part of the domestic life of the Bach family, and it is to be expected that there would be music-making before and after the wedding ceremony. This evening we attempt to recreate the family concert on the evening preceding the wedding, with music appropriate to the occasion.

Chorale, "Was Gott thut, das ist wohlgethan" — J. S. Bach
From "Three Wedding Chorales" [1685-1750]

What God does, that is well done, his will is right and just; when he takes me in his care, I shall stay with him. He is my God; he knows well how to preserve me in my need, so shall I let him rule me.

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Song, "Bist due bei mir" — J. S. Bach

From "The Little Clavier Book of Anna Magdalena Bach" [1725]

Ornamentation and realization by Erich Schwandt

MARY ESTHER LINDSAY, Soprano

If thou be near, I go rejoicing, to peace and rest beyond the skies. Nor need I fear what may befall me, for I will hear thy sweet voice call me, thy gentle hands will close my eyes.

Motet, "Sei lieber Tag willkommen" — Johann Michael Bach [1648-1694]

FESTIVAL CHORALE

Let the esteemèd day be welcomed, welcome art thou. Today the godly rejoice, honoring their Creator. They praise him, he redeems from all distress. On this day the dear Son of God brought us his heavenly throne, giving us joy, a beautiful new year, happiness, grace and all blessings. Then come, Christian brothers, come to do what is meet on this day.

Concerto for two oboes, F. 7, No. 9 — Antonio Vivaldi [ca. 1675-1741]

Largo-Allegro — Largo — Allegro molto

RAYMOND DUSTE, Oboe GEORGE HOULE, Oboe

Wedding Cantata, No. 202, "Weichet nur" — J. S. Bach

Aria: Weichet nur, betrübte Schatten [Vanish now, ye winter shadows]
Recitative: Die Welt wird wieder neu [The world is dressed anew]
Aria: Phoebus eilt mit schnellen Pferden [Phoebus drives his horses prancing]
Recitative: Drum sucht auch Amor [And then it is love seeks his pleasure]
Aria: Wenn die Frühlingslüfte streichen [When in spring the breezes]
Recitative and Arioso: Und dieses ist das Glücke [When two souls are plighted
Aria: Sich üben im Lieben [Oh, Maytime's the gay time]
Recitative: So sei das Band der keuschen Liebe [Inspired by purest love's motion]
Gavotte: Sehet in Zufriedenheit [May you live in sweet content]

BRUNETTA MAZZOLINI, Soprano
RAYMOND DUSTE, Oboe PAUL SHURE, Violin
BACH FESTIVAL ORCHESTRA

Trio-sonata in C major — J. S. Bach

Adagio-Alla breve-Largo-Gigue

PAUL SHURE, Violin AKIRA ENDO, Violin
ROBERT DONINGTON, Viola da Gamba RALPH LINSLEY, Harpsichord

Io tacero — Carlo Gesualdo, Prince of Venosa

From Madrigals, Book 4, 1596

Edited for performance by Wilhelm Weismann for Edition Peters.

Part I: I shall be silent, but in my silence my tears and sighs shall make known my anguish. If I should die, Death will bear me witness. Part II: In vain, then, cruel one, you would that I should hide my pain from your conceit. Then will my unkind fate itself give voice to silence and to death.

Matona, mia cara — Orland de Lassus [ca. 1532-1594]

From Madrigals, Book 2, 1581

This four-part song, according to Gustave Reese, is a "tedesca," or piece mimicking a German accent in Italian. Reese calls it a serenade sung by a German soldier, in which, with his characteristic accent, "Madonna" is pronounced "Matona."

FESTIVAL CHORALE

Chiome d'oro — Claudio Monteverdi [1567-1643]

From Madrigals, Book 7, 1619

Golden-haired beauty, you bind me in a thousand ways, whether I bind you or whether you loose yourself. O white precious pearls, if the roses which you conceal unmask my ardor, — O live stars which shine so beautifully, if you laugh you kill me. Rare lovely lips of coral, if you

speak I am blessed. O beautiful form in which I rejoice, O sweet emanation of life, let my suit be received with favor.

KATHARINE SCHLINGER, Soprano PAUL MAYO, Tenor
PAUL SHURE, Violin AKIRA ENDO, Violin

INTERMISSION

Motet, "Jesu, meine Freude" J. S. Bach

FESTIVAL CHORALE, with instrumental accompaniment

The text of this motet consists of the six verses of the hymn by Johann Franck, with five intervening movements on Verses 1, 2, 3, 9, 10 and 11 of the eighth chapter of Paul's Epistle to the Romans.

Chorale: Jesu, meine Freude [Jesus, dearest Master]
Chorus: Es ist nun nichts [So there is now no damnation]
Chorale: Unter deinen Schirmen [Under thy protection]
Terzetto: Denn das Gesetz [So now the law]
KATHARINE SCHLINGER, Soprano LAVONNE SMART, Soprano
JACQUELINE LAYNG, Alto
Chorus: Trotz dem alten Drachen [Hence, ye fiends ferocious]
Fugue: Ihr aber seid nicht fleischlich [Ye are not of the flesh]
KATHARINE SCHLINGER, Soprano PAULINE LAW, Mezzo-Soprano
FLORINE HEMMINGS, Alto PAUL MAYO, Tenor
THOMAS PAUL, Bass
Chorale: Weg mit allen Schaetzen [Hence, ye earthly riches]
Terzetto: So aber Christus in euch ist [If Jesus Christ abide]
JACQUELINE LAYNG, Alto FLORINE HEMMINGS, Alto
PAUL MAYO, Tenor RICHARD RIFFEL, Tenor
THOMAS PAUL, Bass STEPHEN JANZEN, Bass
Quartetto [Chorale]: Gute Nacht, O Wesen [Fare thee well, O pleasure]
GWEN CURATILO, Soprano FERN TIPTON, Soprano
Alto section of the Chorale
RICHARD RIFFEL, Tenor
Chorus. So nun der Geist [If in your hearts]
Chorale: Weicht, ihr Trauergeister [Hence, thou imp of sorrow]
LUDWIG ALTMAN, Organ
Continuo: RALPH LINSLEY, Harpsichord EUGENE WILSON, Cello
RICHARD T. ANDREWS, Contrabass

FOR THE THOUGHTFUL COLLECTOR . . .
Bach — Art of the Fugue — Leonhardt at organ
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Cantata No. 202 — } Prohaska, conducting
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PIANO RECITAL . . . . . CARMEL WOMAN'S CLUB
JOANNA HODGES . . . . . PIANIST

PROGRAM

Seventh Suite in G minor Overture-Andante-Allegro-Sarabande-Passacaglia	G. F. Handel [1685-1759]
Sonata in B flat, K. 570 Allegro-Adagio-Allegretto	W. A. Mozart [1756-1791]
Variations in F minor	Franz Joseph Haydn [1732-1809]
Toccata and Fugue in E minor	J. S. Bach [1685-1750]

Steinway Piano used at Carmel Woman's Club — Courtesy of Mrs. Milton H. Shutes

WEDNESDAY. . . JULY 19. . . . . 3 P.M.

RECITAL . . . . . CARMEL WOMAN'S CLUB
MCHENRY BOATWRIGHT . . . . . BARITONE
ASSISTED BY RALPH LINSLEY . . . . . PIANIST

PROGRAM

Grosser Herr und starker Koenig [Christmas Oratorio]	J. S. Bach
Jesus schlaeft was soll ich hoffen [Cantata 81]	[1685-1750]
Mache dich, mein Herze, rein [St. Matthew Passion]	
Has a father with his children [Coffee Cantata]	
Belle Mermione [Cadmus et Hermione]	Lully
Air de Caron [Alceste]	[1632-1687]
De noirs pressentiments	Gluck
	[1714-1787]
Mentre ti lascio [Concert Aria, K. 513]	W. A. Mozart [1756-1791]
Ruddier than the cherry [Acis and Galatea]	G. F. Handel
Te Deum	[1685-1759]
Honor and Arms [Samson]	

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CONCERT CARMEL MISSION BASILICA
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MUSIC AT THE MISSION by the FESTIVAL CHORALE

Sacred music from the Renaissance and Baroque periods are represented in this midnight program of Music at the Mission. The Mission San Carlos Borromeo provides an appropriate setting for the subdued, almost somber sonorities of the Isaac "Missa Carminum," and the spatial features of the Basilica facilitate the separate placing of groups of voices and instruments for the Gabrieli "In ecclesiis" much in the manner of the performance directed by the composer at San Marco, Venice.

Missa Carminum — Heinrich Isaac [ca. 1450-1517]

Kyrie-Christe primum-Christe secundum-Kyrie
Gloria-Qui tollis-Qui sedes
Credo-Qui cum patre
Sanctus-Pleni sunt coeli-Osanna-Benedictus-Osanna
Agnus Dei

Heinrich Isaac, a Netherlandish composer, was in the service of Lorenzo de'Medici, the "Magnificent," from about 1480 to 1492, in the city of Florence. Later he was active in Rome and Vienna. His "Missa Carminum" [song mass] was, according to Gustave Reese, intended for performance by private or school groups. The work is so named because in it Isaac employs melodies derived from German Lieder instead of plain chant. The Christe secundum is like the setting of Isaac's own "Innsbruck I must leave you," and the bass part of the Qui Sedes is drawn from the tune, "The little springs that flow there."

Motet: "In ecclesiis," from "Sacrae Symphoniae," Book 2 [1615] — Giovanni Gabrieli [1557-1612]

[Sopranos and Altos]: In ecclesiis benedicite Domino, Alleluia. [Praise the Lord in the congregation]

[Tenors and Basses]: In omni loco dominationis benedic anima mea Dominum. Alleluia. [In every place of worship bless the Lord, O my soul]

Sinfonia [Brass choir]

[Chorus]: In Deo salutari meo et gloria mea, Deus auxilium meum et spes mea in Deo est. Alleluia. [In God, who is my salvation and glory, is my help, and my hope is in God]

[Duet, Soprano and Tenor]: Deus meus, te invocamus, te adoramus. Libera nos, salva nos, vivifica nos. Alleluia. [My God, we invoke thee, we worship thee; deliver us, quicken us]

[Double chorus]: Deus, Deus, adjutor noster in aeternam. Alleluia. [God, our advocate in eternity]

The Alleluia is treated as a choral ritornello.

FERN TIPTON, Soprano RICHARD RIFFEL, Tenor
BRUCE REMSBERG, Bass
Brass Choir: EDWARD HAUG, JAMES SMITH, RALPH LACANNA, Trumpet
DANIEL LIVESAY, JEROME JANSEN, LESTER LEHR, Trombone
LUDWIG ALTMAN, Organ

"Laudamus te" and "Agnus Dei," from "Messe de Minuit" — Marc-Antoine Charpentier [1634-1704]

FLORINE HEMMINGS, Alto RICHARD RIFFEL, Tenor
BRUCE REMSBERG, Bass
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Charpentier, a pupil of Giacomo Carissimi, was, next to Lully, "the most remarkable figure in French music," in the judgment of Manfred Bukofzer. Following in the footsteps of his Italian teacher, he established the oratorio in France with such works as "Le Reniement de St. Pierre," performed at the Carmel Bach Festival in 1957.

The "Midnight Mass on Christmas Carols" preserves a folk-like quality throughout, with liberal use of Baroque dance rhythms. The present edition has been prepared by H. Létocart.

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THURSDAY. . . . JULY 20, ... 3 P.M.

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WORKS OF J. S. BACH AND STUDENTS OF BACH

STUDENTS OF BACH

WILHELM FRIEDEMANN BACH [1710-1784]
Chorale Prelude on "Jesus, my treasure"

CARL PHILIPP EMANUEL BACH [1714-1788]
First Organ Sonata in D major
Allegro di molto-Adagio e mesto-Allegro

GOTTFRIED AUGUST HOMILIUS [1714-1785]
Chorale Prelude on "Through Adam's fall"

JOHANN LUDWIG KREBS [1713-1780]
Prelude and Fugue in F sharp major

JOHANN DOLES [1715-1797] Cantor at St. Thomas from 1752
Chorale Prelude on "My dearest Lord"

WORKS OF J. S. BACH [1685-1750]
Prelude and Fugue in F minor
Chorale Prelude on "Kyrie, God, Father in eternity" [large version]
Triple Fugue in E flat major
Organ Chorale on "Thy throne I now approach"
[Bach's last composition, dictated from his deathbed to his pupil, Altnikol]

It is truly astonishing to ponder the fact that Bach, this craftsman supreme, never had any formal musical instruction. His being self-taught, however, did not prevent him from becoming a fabulously successful teacher to his sons as well as to many German organists and composers, who subsequently became prominent — like the ones on this afternoon's program.

Beyond this success as a teacher during his life-time, Bach influenced almost every composer following him, because he stood at the crossroads of musical style, culminating all development before him and showing the path into the future.

Program Notes by Ludwig Altman

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THURSDAY. . . . JULY 20. . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO . . . . . CONDUCTOR

"Saul," an Oratorio — G. F. Handel [1685-1759]

Libretto by Charles Jennens

CAST

Saul, King of Israel ..... McHENRY BOATWRIGHT
Jonathan, son of Saul ..... PAUL MAYO
David, a shepherd boy ..... JAMES TIPPEY
Abner, an Israelitish captain ..... LEON BENNETT
Michal, younger daughter of Saul ..... GWEN CURATILO
Doeg, chief herdsman of Saul ..... BRUCE REMSBERG
Witch of Endor ..... PAULINE LAW
Ghost of Samuel ..... THOMAS PAUL
A Warrior ..... RICHARD RIFFEL
An Israelitish woman ..... BRUNETTA MAZZOLINI
Courtiers ..... JACQUELINE LAYNG, RICHARD RIFFEL, STEPHEN JANZEN

BACH FESTIVAL CHORUS, FESTIVAL CHORALE AND ORCHESTRA

"Saul' is considered to be one of the greatest of Handel's oratorios by virtue of the composer's masterly setting of Charles Jennens' vivid and powerful libretto. Jennens, with his deep interest in Shakespeare's "King Lear," portrays Saul, according to Julian Herbage, as "a tragic kingly figure, stalking inevitably to his doom." Handel went to extraordinary lengths to underscore the dramatic values of the story of Saul as set forth in I Samuel. He enriched his customary orchestration with trombones and a carillon, and purchased a special organ constructed to permit better supervision of the performance. His use of the bassoons in the apparition scene is most effective. In "Saul" the chorus plays an important role, with powerful numbers such as "Envy, eldest born of Hell" and "Oh fatal consequence of rage."

Handel completed "Saul" in the latter part of September 1738. In the spirit of Handel's own free borrowing from his own works, arias from "Julius Caesar" and Samson" have been interpolated at appropriate points.

ACT I

THE ISRAELITES CELEBRATE DAVID'S VICTORY OVER GOLIATH

Chorus — How excellent Thy name
Aria [Israelitish Woman] — An infant rais'd by Thy command
Trio [Courtiers of Saul] — Along the monster atheist strode
Chorus — The youth inspir'd by Thee, Oh Lord

DAVID IS PRESENTED TO KING SAUL

Recitative [Abner] — Behold, Oh King, the brave victorious youth
Recitative [Saul] — Young man, whose son art thou?
Aria [David] — Oh King, your favours with delight I take
Recitative [Jonathan] — Oh early piety! Oh modest merit
Aria [Michal] — Oh Godlike youth!

MICHAL AND HER COMPANIONS ACCLAIM DAVID AND SAUL

Sinfonia
Recitative [Jonathan] — Already see, the daughters of the land
Chorus — Welcome, welcome, mighty king

SAUL IS MOVED TO ENVY

Recitative [Saul] — What do I hear?
Chorus — David his ten thousand slew
Recitative [Saul] — To him ten thousands

Aria [Saul] — With rage I shall burst his praises to hear!

JONATHAN FEARS FOR THE SAFETY OF HIS FRIEND DAVID

Recitative [Jonathan] — Imprudent women! your ill-timed comparisons
Recitative [Michal] — 'Tis but his old disease
Aria [Michal] — Fell rage and black despair
Recitative [Abner] — Rack'd with infernal pains
Aria [David] — Oh Lord, whose mercies
Recitative [Jonathan] — 'Tis all in vain

SAUL CHARGES JONATHAN TO BRING ABOUT THE DESTRUCTION OF DAVID

Recitative [Saul] — I charge thee

JONATHAN STRUGGLES BETWEEN HIS DUTY TO HIS FATHER AND LOYALTY TO DAVID

Recitative [Jonathan] — Oh filial piety
Aria [Jonathan] — No, no, cruel father, no!

COMMENTARY ON ENVY

Chorus — Envy, eldest born of Hell!

INTERMISSION [Ten minutes]

ACT II

SUPPLICATION FOR DIVINE PROTECTION OF DAVID

Chorus — Preserve him for the glory of the name
Recitative [David and Jonathan] — Ah, dearest friend
Oh strange vicissitude

JONATHAN INTERCEDES WITH SAUL FOR DAVID

Recitative [Jonathan] — My father comes
Recitative [Saul] — Hast thou obey'd my orders?
Recitative [Jonathan] — Alas, my father! He, your enemy?
Duet [Jonathan and Saul] — Sin not, Oh King, against the youth
As great Jehovah lives, I swear the youth shall not be slain

FEIGNING RECONCILIATION WITH DAVID, SAUL MAKES HIM LEADER OF HIS ARMIES AND GIVES HIM THE HAND OF HIS DAUGHTER, MICHAL

Recitative [Jonathan and Saul] — Appear, my friend
No more imagine danger
Recitative [Michal] — A father's will

WEDDING SEQUENCE

Duet [Michal and David] — Oh fairest of ten thousand fair
Chorus — Is there a man?

SAUL AGAIN PLOTS TO DESTROY DAVID

Recitative [Saul] — Yes, he shall wed my daughter! But how long shall he enjoy her?
Aria [Saul] — Perish, unworthy pretender
[from Handel's "Julius Caesar"]

Sinfonia [The Battle]

DAVID WARNS MICHAL OF HER FATHER'S TREACHERY

Recitative [David] — Thy father is as cruel and false
Duet [David and Michal] — At persecution I can laugh
Ah, dearest youth, for thee I fear

MICHAL AND JONATHAN PLAN TO HIDE DAVID

Recitative [Michal and Doeg] — Whom dost thou seek?
I seek for David
Recitative [Jonathan] — My father's cruelty
Aria [Jonathan] — Author of peace

THE FEAST. SAUL, ENRAGED, REVEALS HIS TRUE FEELING AND HURLS HIS JAVELIN AT HIS SON

Recitative [Saul and Jonathan] — Where is the son of Jesse?
He earnestly asked leave to go to Bethlehem

Chorus — Oh fatal consequence of rage

INTERMISSION [Ten minutes]

ACT III

SAUL, REMORSEFUL AND FEARFUL, VISITS THE WITCH OF ENDOR

Recitative [Saul] — Wretch that I am
Recitative [Saul] — 'Tis said, here lives a woman
Recitative [Witch and Saul] — With me what wouldst thou? I would that by thy art
Aria [Witch] — Infernal spirits, by whose power

THE GHOST OF SAMUEL APPEARS AND WARNS SAUL OF HIS DOOM

Recitative [Ghost of Samuel and Saul] — Why hast thou forc'd me from the realms of peace?

DAVID RECEIVES TIDINGS OF THE DEATH OF JONATHAN AND SAUL

Sinfonia [The Battle]
Recitative [David and Warrior] — Whence comst thou? How went the battle? . . . The people, put to flight . . . Alas, my brother
Dead March

LAMENTATION FOR JONATHAN AND SAUL

Chorus — Mourn, Israel
Duet [David and Michal] with Chorus — Oh Jonathan

THE ISRAELITES RECOGNIZE DAVID AS THEIR NEW LEADER AND RULER

Recitative [Michal] — Ye men of Judah
Aria [Israelitish Woman] — Let the bright Seraphim [From Handel's "Samson"]
Chorus — Gird on thy sword
Chorus — Hallelujah

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FRIDAY . . . . . JULY 21 . . . . . 11 A.M.

RECITAL . . . . . CARMEL WOMAN'S CLUB
GABOR REJTO . . . . . CELLIST
ASSISTED BY ALICE REJTO . . . . . PIANIST

PROGRAM

Suite No. 3 in C major, for unaccompanied cello — J. S. Bach [1685-1750]
Prelude-A la monde-Courante-Sarabande-Bourrée I-Bourrée II-Gigue
Bourrée II-Gigue

Sonata in A major — Boccherini [1743-1805]
Adagio-Allegro

Sonata in D major — J. S. Bach
Adagio-Allegro-Andante-Allegro

Steinway Piano used at Carmel Woman's Club — Courtesy of Mrs. Milton H. Shutes

FRIDAY . . . . . JULY 21 . . . . . 3 P.M.

RECITAL . . . . . CARMEL WOMAN'S CLUB
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AKIRA ENDO, Violin
LOUISE RUSSELL, Violin
JEAN FULKERSON, Cello
RALPH LINSLEY, Harpsichord

PROGRAM

Cantabo [Symphoniae Sacrae I] — Heinrich Schütz [1585-1672]

Music for a while — Henry Purcell [c. 1659-1695]
Halcyon days
Adam's Sleep
The Fatal Hour
Come all ye songsters of the sky

Cantata, "Le berger fidele" — Jean-Philippe Rameau [c. 1683-1764]
Recitative — Air plaintif
Recitative — Air gai
Recitative — Air vif et gracieux

Quanto e bello — Antonio Maria Abbatini [1595-1680]

Or ch'io non segno piu — Raffaello Rontani [d. 1622]

Non la Volete intendere — Luigi Rossi [1597-1653]

Se mi toglie — Luigi Rossi

Chi vuole innamorarsi — Alessandro Scarlatti [1660-1725]

FRIDAY . . . . . JULY 21. . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
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WORKS OF J. S. BACH [1685-1750] FROM MUEHLHAUSEN TO LEIPZIG

[Repeat of Friday, July 14th Program]

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SATURDAY. . . . JULY 22. . . . . 11 A.M.

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SATURDAY. . . . JULY 22. . . . . 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
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VOCAL AND INSTRUMENTAL VIRTUOSITY IN THE EIGHTEENTH CENTURY

Baroque virtuosity, vocal and instrumental, stands far removed in the stylistic spectrum from the "learned" manner of Bach's "Art of the Fugue." Yet Bach availed himself of the expressive qualities of virtuoso techniques, ranging from the broad flourishes of his works for solo voice, violin, and clavier, to the delicate ornamentation found in a chorale-prelude for organ. Instrumental virtuosity at the time of Bach's birth is found in the Bononcini Sinfonia, while the classic manifestations of "bravura" technique are represented by the Mozart arias and the Haydn concerto.

Sinfonia, Op. 3, No. 10, in D major — Giovanni Battista Bononcini [1670-ca. 1750]

Largo-Allegro — Grave — Allegro — Adagio-Allegro

EDWARD HAUG, Trumpet JAMES SMITH, Trumpet

Giovanni Battista Bononcini, born in Modena, Italy, served as composer, conductor, and performer in several European cities, including London, where from 1720 to 1730 he was Handel's principal rival in the field of opera. As a youth he studied in Bologna, and in common with other composers of that city and period, wrote music for trumpet solo and duo. According to Arnold Schering, these compositions were written for the Church of San Petronio, and are therefore "sinfonie da chiesa" rather than opera preludes.

The twelve Sinfonie of Bononcini's Op. 3 were brought out in 1685. In the third movement of the present work, the upper strings being silent, the texture of trumpets and continuo is that of a trio-sonata. The score was prepared from a microfilm copy generously made available by the Bibliothèque Nationale of France.

Bach and Mozart Arias

BRUNETTA MAZZOLINI, Soprano

"Seufzer, Traenen," from Cantata No. 21, "Ich hatte viel Bekümmernis" — J. S. Bach [1685-1750]

In this aria the words "sighs, tears, grief, and distress" are rendered by types of chromatic figuration which Bach employs to express both the physical and emotional aspects of intense sorrow.

Scene and Aria: "Bella mia fiamma," K. 528 — W. A. Mozart [1756-1791]

Recitative [Andante]: Bella mia fiamma, addio! [Light of my life, farewell]

Aria [Andante]: Resta, oh cara! acerba morte mi separa . . . da te [Stay, dear one! Bitter death parts me from you]

[Allegro]: Ah, dov'è il tempio? . . . Vieni affreta la vendetta [Ah, where is the temple? Let vengeance come quickly]

Mozart wrote this Scene and Aria for the singer Madame Duschek in Prague shortly after the

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première of his opera, "Don Giovanni." The text, which deals with parting, death and vengeance, is probably drawn from the older realm of "opera seria."

Concerto for violoncello No. 2, in D major — Franz Joseph Haydn [1732-1809]
Allegro moderato-Adagio-Rondo: Allegro

The opening years of the eighteenth century witnessed the inauguration of the concerto for violoncello with Jacchini's Concerti, Op. 4 [1701]. Thus, when Haydn wrote his D major Concerto in 1783, he was contributing to a repertory established by such men as Vivaldi, dall'-Abaca, Leonardo Leo, C. P. E. Bach, and Boccherini. Haydn's work in this category assuredly holds its own among contemporaries and forerunners. Bruno Weigl speaks of it as a concerto "breathing the same joy of creation and bewitching songfulness as the symphonies."

The Haydn cello concerto provides some indication of the heights to which solo virtuosity on the instrument had risen by the ninth decade of the century, and in musical content, according to the biographer Karl Geiringer, "finds a place among the compositions of the mature Haydn."

INTERMISSION

Symphony No. 38, K. 504, in D major — W. A. Mozart
Adagio—Allegro Andante Finale: Presto

Mozart's "Prague" Symphony, written in 1786, opens the door to the style of the three great symphonies of 1788. It is rich in original ideas in melody, harmony, rhythm and orchestration, in dramatic content associated with Mozart's later operas, and in technical demands upon conductor and performer. This is particularly evident in the introduction to the first movement, which in the words of Leonard Ratner "is by far the most impressive section of its kind in all eighteen-century music.

In the Allegro, as Professor Ratner points out, there are "many brilliant effects based on [Baroque] concerto style." This is also true of the Finale, where woodwind and string choirs engage in lively dialogue. The Andante is characterized by a profoundly poetic feeling externalized in flowing melody, chromaticism, and sudden changes of mood.

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MASS IN B MINOR — Johann Sebastian Bach

[Repeat of Sunday, July 16th Program]

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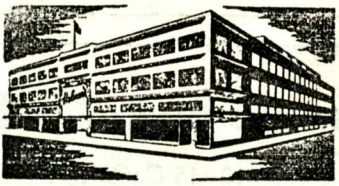
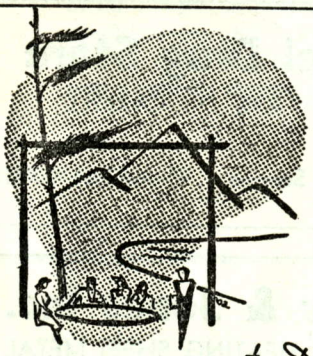


- *Easy Payment Plans*
- *S & H Green Stamps on cash purchases*



Enjoy a leisurely luncheon with your friends . . . in the lovely Terrace Room at Del Monte Lodge . . . where the lofty pines, the sea, and the blue Santa Lucias are a part of your surroundings

Del Monte Lodge

pebble beach